Design: Cindy Bouwers
ENCOUNTERS

Sunday,
November 2, 1986
Convocation Hall

8:00 p.m.

The Department of Music
presents

ENCOUNTERS II

The Second in a Series
of Four Concerts

Artistic Directors:
Leonard Ratzlaff
Malcolm Forsyth

Program:

Sonetto 123 del Petrarca
(Années de Pelerinage -
"Italie") (c. 1839)
Concert Etude in D flat
Major
('Waldresrauschen') (1848)
Liebestod
(Tristan und Isolde) (1867)
Franz Liszt
(1811-1886)

Ernesto Lejano (piano)

Psalm 107 (1986)
Gerhard Krapf
(b. 1924)

Marnie Giesbrecht-Segger
(organ)
Harold Wiens (baritone)

INTERMISSION

PROGRAMME NOTES

AND

TEXTS AND TRANSLATIONS

Sonetto 123 del Petrarca — **Franz Liszt**
(Années de Pelerinage - "Italie") — **(1811-1886)**
Concert Etude in D-flat Major
("Waldesrauschen")
Liebestod — **Wagner - Liszt**
(Tristan und Isolde)

1986 marks the 100th anniversary of Franz Liszt's death. Born in Raiding, Hungary in 1811, "The year of the great comet", his career shone with undiminished brilliance for more than fifty years as a virtuoso pianist (some say the most formidable of the century), composer, teacher, conductor, and arranger. Many of his compositions have prophetic aspects which foreshadow developments even of the 20th century. "My sole ambition as a composer," he once declared, "is to hurl my javelin into the infinite space of the future."
He believed that no chord could sound absolutely foreign to a given key, no matter how distant or far-removed it might seem - a step to atonality.

The Sonetto 123 del Petrarca from the second book of the Années de Pelerinage ("Years of Pilgrimage") is one of three inspired by the poems of Petrarch, first conceived by the composer in 1838-39, during his stay with Countess d'Agoult in Rome, as songs for high tenor. Ten years later he revised them for the collection "Italie", in which they appear.

Like Chopin, Liszt composed piano etudes which are not bone-dry exercises for the practice room but serious compositions for the concert hall, combining technical difficulty with high artistic purpose. While most of Chopin's etudes are devoted to a specific problem of pianistic technique, Liszt's etudes (of which the Waldesrauschen is an example) incorporate a repertory of pianistic problems.

Liszt continued

Liszt the transcriber is, in the opinion of 19th-century music afficionados, without peer. His contemporaries were of the opinion that he could translate almost anything for the piano and get a startling likeness to the original. His transcription of Wagner's Liebestod does not exhibit grandiloquent virtuosity. It is, in my view, a warm-hearted tribute to his beloved friend and son-in-law, Richard Wagner. (Interestingly, a Liszt song, Ich möchte hingehn, contains the famous Tristan chord note for note, with one slight change [D natural in the very first chord instead of D sharp]. It was composed in 1845, many years before Wagner's Tristan und Isolde. "That's your chord, Papa", Wagner said. "At least, now it will be heard," Liszt answered.)

Bela Bartòk said about Liszt:

The essence of Liszt's compositions we must find in the new ideas, to which the composer was the first to give expression, and in the bold pointing towards the future. These things raise Liszt as a composer to the ranks of the great.... It is humanly very understandable that he did not reject his romantic century, with all its exaggerations. From this comes his own exaggerated rhetorical pathos, and no doubt it also explains the concessions he made to the public, even in his first works. But whoever picks out only these weaknesses - and there are still some music lovers who do - does not see the essence behind them.

(Ernesto B. Lejano)

PSALM CVII für Bariton und Orgel **Gerhard Krapf (b. 1924)**

This setting attempts to reflect the primary theme of Psalm 107, a call to thanksgiving ('die sollen dem Herren danken' -- 'Let them thank the Lord) as man's reaction to all conditions of living ordained by God, and to accept them as good and beneficial ('. . . und er segnete sie' -- 'He also blessed them'). The eternal dimension of God's continuous creation is acknowledged by the straight/retrograde organ introduction and coda, respectively, underscoring the two poles of man's existence within God's plan: thanksgiving ('Danket dem Herrn' -- 'Thank the Lord') and meditation and prayer ('Wer ist weise und behält dies . . . -- "Who would be wise and keep this in his heart . . .').

The composition was written with Harold Wiens' compelling voice and the Convocation Hall organ in mind.

Text and Translation

Danket dem Herrn; denn er ist sehr freundlich,
O give thanks to the Lord, for he is most gracious
und seine Güte währet ewiglich.
and his kindness endures forever.
So sollen sagen, die erlöst sind durch den Herrn,
Let the redeemed of the Lord say so,
die er aus der Not erlöst hat
whom He has redeemed from trouble
und die er aus den Ländern zusammengebracht hat
and whom he has gathered together from the lands,
vom Aufgang, vom Niedergang, von Mitternacht und vom Meer.
from the east, the west, from midnight, and from the sea.
Die irregingen in der Wüste, in ungebahntem Wege,
They that wandered in the desert on rough roads,
Und fanden keine Stadt, da sie wohnen konnten,
finding no city in which to dwell,
hungrig und durstig, und ihre Seele verschmachete;
hungry and thirsty, and their soul fainting within them;

Text and Translation continued

die zum Herrn riefen in ihrer Not,
they that cried to the Lord in their trouble
Und er errettete sie aus ihren Ängsten.
and whom he delivered from their distress,
und führte sie einen richtigen Weg,
leading them by a straight way
dass sie gingen zur Stadt, da sie wohnen konnten:
so that they reached a city in which they could dwell,
die sollen dem Herren danken
let them thank the Lord
für seine Güte und für seine Wunder,
for his kindness and for the miraculous deeds
die er an den Menschenkindern tut,
which he accords to the children of men!
dass er sättigt die durstige Seele
For he satisfies the thirsty soul
und füllet die hungrige Seele mit Gutem.
and fills the hungry soul with good things.
Die da sitzen mussten in Finsternis und Dunkel,
They that must sit in darkness and gloom,
gefangen in Zwang und Eisen,
imprisoned in bondage and iron
darum dass sie Gottes Geboten ungehorsam gewesen waren
for having disobeyed God's commandments
und das Gesetz des Höchsten geschändet hatten,
and for having defiled the law of the most High
dafür ihr Herz mit Unglück geplagt werden musste,
wherefore their hearts were plagued by misfortune
dass sie dalagen und ihnen niemand half;
so that they lay prostrate with none to help;
die zum Herrn riefen in ihrer Not,
they that cried to the Lord in their trouble
und er half ihnen aus ihren Ängsten
and whom He delivered from their distress,
und führte sie aus Finsternis und Dunkel
leading them out of darkness and gloom

Text and Translation continued

und zerriss ihre Bande:
and smashing their shackles,
die sollen dem Herren danken
let them thank the Lord
für seine Güte und für seine Wunder,
for His kindness and for the miraculous deeds
die er an den Menschenkindern tut,
which He accords to the children of men!
dass er zerbricht eherne Türen
For He shatters the doors of bronze
und zerschlägt eiserne Riegel.
and demolishes bolts of iron.
Die Narren, so geplagt waren
The fools who were afflicted
um ihrer Übertretung willen
because of their transgressions
und um ihrer Sünde willen
and because of their sins
dass ihnen ekelte vor aller Speise
so that they loathed all food
und sie todkrank wurden;
and became sick to death;
die zum Herrn riefen in ihrer Not,
they that cried to the Lord in their trouble
und er half ihnen aus ihren Ängsten;
and whom He delivered from their distress,
er sandte sein Wort
sending his word,
und machte sie gesund und errettete sie,
healing them and saving them
dass sie nicht starben:
from dying,
die sollen dem Herren danken
let them thank the Lord
für seine Güte und für seine Wunder,
for His kindness and for the miraculous deeds

Text and Translation continued

die er an den Menschenkindern tut,
which he accords to the children of men,
und Dank opfern und erzählen
and let them bring offerings of thanks and tell
seine Werke mit Freuden.
of his works rejoicing.
Die mit Schiffen fuhren auf dem Meer,
They that went in ships on the sea
und trieben ihren Handel in grossen Wassern;
doing business on the great waters,
die des Herrn Werke erfahren haben
they that experienced the Lord's work
und seine Wunder im Meer
and his wonders of the sea
wenn er sprach und einen Sturmwind erregte,
when he spoke and raised a stormy wind
der die Wellen erhob,
which stirred up the waves
und sie gen Himmel fuhren und in den Abgrund fuhren,
so that they were raised to the sky and flung to the bottom,
dass ihre Seele vor Angst verzagte,
that their soul despaired with fright,
dass sie taumelten und wankten wie ein Trunkener
that they reeled and staggered as though drunk
und wussten keinen Rat mehr;
and were at their wit's end;
die zum Herrn schrieen in ihrer Not,
they that shouted to the Lord in their trouble
und er führte sie aus ihren Ängsten
and whom He led out of their distress,
und stillte das Ungewitter,
calming the storm
dass sich die Wellen legten
that the waves subsided
und sie froh wurden, dass es still geworden war
and that they were glad that quiet returned

Text and Translation continued

und er sie zu Lande brachte nach ihrem Wunsch:
and that He brought them to the desired haven;
die sollen dem Herren danken
let them thank the Lord
für seine Güte und für seine Wunder
for His kindness and for the miraculous deeds
die er an den Menschenkindern tut,
which he accords to the children of men;
und ihn bei der Gemeinde preisen,
let them praise him in the congregation
und bei den Alten rühmen.
and extol him in the assembly of the elders.
Er machte Bäche trocken
He dried up rivers
und liess Wasserquellen versiegen,
and drained springs of water
dass ein fruchtbar Land zur Salzwüste wurde
that fertile land turned into salty barrenness
um der Bosheit willen derer, die darin wohnten.
because of the wickedness of its inhabitants.
Er machte das Trockene wiederum wasserreich
Again, he made the desert rich with water
und im dürren Lande Wasserquellen
and in barren land he created springs of water.
und hat die Hungrigen dahingesetzt,
He has so located the hungry
dass sie eine Stadt zurichteten,
that they built a city
da sie wohnen konnten,
in which they could live,
Äcker besäen und Weinberge pflanzen möchten
that they might sow the fields, plant the vineyards
und die jährlichen Früchte gewönnen.
and reap the annual crops.
und er segnete sie,
And he blessed them

Text and Translation continued

dass sie sich sehr mehrten,
that they multiplied
und gab ihnen viel Vieh.
and He gave them ample livestock.
Sie waren niedergedrückt
when they were bent
und geschwächt von dem Bösen,
and weakened by evil
das sie gezwungen und gedrungen hatte.
that oppressed and afflicted them,
Er schüttete Verachtung auf die Fürsten
he poured contempt on the princes
und liess sie irren in der Wüste, da kein Weg ist,
and made them wander in the trackless desert;
und schützte den Armen vor Elend
and he shielded the poor from misery
und mehrte sein Geschlecht wie eine Herde.
and augmented their tribe like flocks.
Solches werden die Frommen sehen
This shall the righteous behold
und sich freuen;
and rejoice;
und aller Bosheit wird das Maul gestopft werden.
and all wickedness shall be muzzled.
Wer ist weise und behält dies?
Whoever is wise to perceive,
So werden sie merken,
will notice
wie viel Wohltaten der Herr erzeigt.
how many blessings the Lord bestows.
Danket dem Herrn; denn er ist sehr freundlich,
O give thanks to the Lord, for he is most gracious
Und seine Güte währet ewiglich.
and his kindness endures for ever.

(tr. Gerhard Krapf)

THE CROWN OF ARIADNE **R. MURRAY SCHAFER (b. 1933)**

The Crown of Ariadne is Part IV of R. Murray Schafer's larger work Patria. Based on the legend of Theseus in the Labyrinth, it is a Suite for solo harp consisting of a Prelude ('Ariadne Awakens') and five Dances ('Ariadne's Dance', 'Dance of the Bull', 'Dance of the Night Insects', 'Sun Dance', and 'Labyrinth Dance'). In a complete performance of Patria the dances are presented as ballet.

The music features a large array of percussion instruments -- cymbals, drums, triangles, bells, and ankle bells -- all to be played by the harpist. In addition, the use of metal and wooden beaters, a guitar pick, and a pre-recorded part for harp and percussion (in two dances not to be performed this evening) contribute to both a typically sensitive Schafer soundscape and a most original visual spectacle.

After its premiere in May 1979 John Kraglund wrote (in the Globe and Mail) that The Crown of Ariadne drew "the warmest reception any contemporary work has earned in many months".

(Michael Bowie)

DIVERTIMENTO IN B FLAT, K. 287 **WOLFGANG A. MOZART (1756-1791)**

"Everybody looked astonished for I played as though I was the greatest violinist in Europe." Thus Wolfgang reported to his father after playing the first violin part of the present Divertimento at a concert in Munich a few months after its composition in June, 1777.
In reply Leopold wrote "I am not surprised that everyone was astonished, for you do not know how well you play the violin". The work is indeed a vehicle for virtuoso violin playing: the first violinist, in one of the most technically demanding parts (particularly with regard to upward range) in all the composer's output, carries most of the melodic material throughout, and, in the Finale, assumes the roles of both distressed prima donna and Flash Harry. The rest of the ensemble is cast in a definitely accompanying role, no doubt determined by the musical establishment of the Countess Lodron, by whom the Divertimento was commissioned.

Although originally written for indoor entertainment, this Divertimento was often performed in Mozart's day as open air music in Summer, possibly with the addition of an opening and closing March. The Thema of the second movement is a Gavotte, and, not unexpectedly, the first violin dominates the Variations, with a moment for the horns in Variation 3 and a canon between the viola and first violin in the fourth Variation. The distinctive first Minuet, not merely a dance movement, takes on a very 'personal' expressiveness: in its melodic phrases, for example, and the change to the minor key in its Trio. The second Minuet is considerably more countrified. Meanwhile. the Adagio, with its wonderfully long melodic line, offers perhaps the most intricate ornamentation of a solo part to be found in this composer's music. The final movement opens with a seemingly tragic recitative (to be heard again later) for the first violin, but it is not until the Molto allegro bursts in, quoting a Southern German song 'D' Bäurin hat d' Katz verlorn' ('The Farmer's Wife has lost the Cat'), that we understand what had so upset our heroine and that Mozart had been enjoying another one of his infamous leg-pulls.

(Michael Bowie)

Emil Skarin Fund
Payment of artist's fees for this ENCOUNTERS program is made possible by a donation from the Emil Skarin Fund Committee at the University of Alberta.

Encounters III
The third program of the Encounters series will take place on Saturday, January 10, at 8:00 p.m. in Convocation Hall, featuring works by Schilling, Mendelssohn, Bartók, and Crumb.

Donations
If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available at the door during intermission and following the concert. All donations should be directed to the Department of Music in support of the Encounters music series. All contributions qualify for a matching grant from the Provincial Government and income tax receipts will be issued by the University for all donations over $10.00.

Arts Building Renovations
Some inconveniences have arisen caused by the renovations of the Old Arts Building. Until further notice, wheelchair access and washroom facilities are unavailable in the Arts Building. Washrooms can be found in the Business Building located a short distance north east of the hall and also in Rutherford Library, just south east of the Arts Building.

The Crown of Ariadne (1979)
R. Murray Schafer
(b. 1933)

Ariadne Awakens
Ariadne's Dance
Dance of the Bull
Dance of the Night
Insects

Nora Bumanis (harp)

Divertimento in B Flat, K. 287 (1777)
Wolfgang A. Mozart
(1756-1791)

Allegro
Andante grazioso:
Thema con sei variazioni
Menuetto
Adagio
Menuetto
Andante - Molto allegro

Laszlo Klein (horn)
Kay McCallister (horn)
Norman Nelson (violin)
Siludette O'Connor (violin)
Nicholas Pulos (viola)
Jan. Urke (bass)

Technical production by Garth Hobden